TYPEWRITER SPEED

AND HOW TO ACQUIRE IT

CONTAINING TREATISES ON THE SUBJECT BY THE FASTEST OPERATORS IN THE WORLD, WITH PORTRAITS OF EACH.

ALL THE LEADING MACHINES REPRESENTED.

COMPILED BY J. F. McCLAIN.

CONTRIBUTIONS FROM

Miss M. E. Orr, *Miss E. S. Owen,*
Mr. Frank E. McGurrin, *Mr. Thomas W. Osborne,*
Mr. Edward J. Manning, *Mr. George A. McBride.*

CONTAINING ALSO

Hints from the Inventors and Manufacturers of the BAR-LOCK, CALIGRAPH, CRANDALL, DENSMORE, FRANKLIN, HAMMOND, NATIONAL, REMINGTON, SMITH-PREMIER, and YOST.

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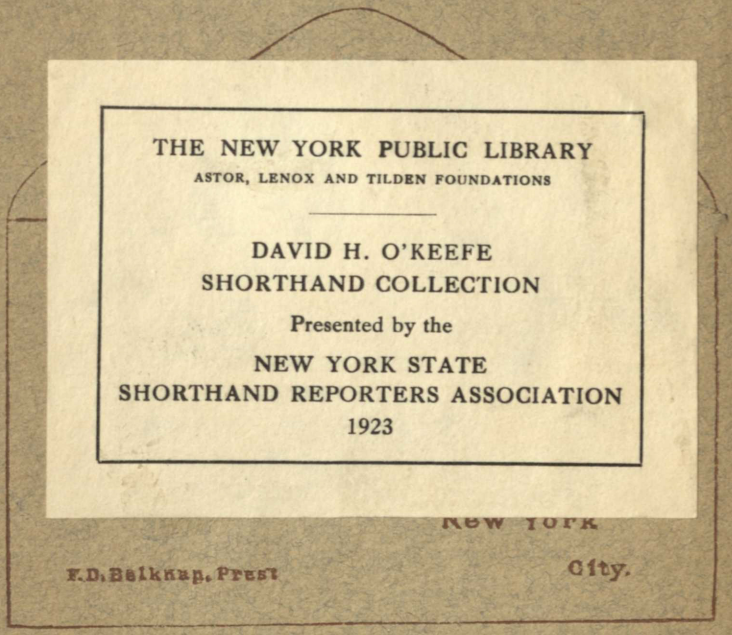

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DAVID H. O'KEEFE
EX
LIBRIS
Brooklyn, N. Y.

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INTRODUCTION.

IT is the purpose of this work to deal only with speed of a practical nature. It does not aim to encourage spurts of the one-minute or five-minute order, but treats of speed as applied to every day work. Its object is to teach operators of only average skill how the greatest amount of accurate work can be accomplished in the least possible time.

It will not attempt to discuss the relative merits of the several writing machines, nor the speed records of the experts. All of the leading machines possess sufficient speed capacity, and every operator in the land knows what the experts can do. The mission of the book is to tell HOW THEY DO IT.

THE

AMERICAN SYSTEM OF SHORTHAND.

To supply the increasing demand for stenographers, schools of shorthand and type-writing hav been established in various parts of the country, and, with few exceptions, all business colleges now hav a "department of shorthand." A number of systems ar taught, but **that of Benn Pitman is more generally used than any other in this country, and may be called the "American system."**—*Extract from the Report of the Commissioner of Education* (*Washington, D. C.*), *for the Year* 1887–88, *page* 927

For catalog of shorthand publications by Benn Pitman and Jerome B. Howard, address

THE PHONOGRAPHIC INSTITUTE,

CINCINNATI, O.

HOW TO ACQUIRE SPEED ON THE "REMINGTON."

BY.

MISS MAE E. ORR.

IN order to obtain the best results from the typewriter, we must understand its construction. otherwise we shall be unable to attain that absolute control over it that will enable us to make it subservient to our needs. We must become acquainted with its weak points as well as its strong ones, in order to use it intelligently. Properly handled, its capacity for speed is greater

than the nimblest fingers can exhaust. It will do its share of the work, but we must let it have its own way to a certain extent. It will not write two or more characters simultaneously, but it comes nearer accomplishing this feat than most operators are aware of. We have all seen 15 characters per second written with perfect impression and spacing. Of course, no operator can maintain such speed for more than a few seconds, but that the machine responds correctly to this rapid manipulation is proof conclusive that its capacity is beyond that of the operator. It is not necessary to maintain any such pace, however, as half as many characters per second would give us about 80 words per minute on ordinary matter.

In writing 15 characters per second, we strike the keys with a steady uniform blow and as rapidly as we can strike them alternately. The same principle applied to ordinary work is the key to rapid writing. Avoid an erratic stroke. If you have it, start all over again. Give each character a uniform stroke and a full depression. Write no more rapidly than you can write correctly. This will give you confidence in yourself. You will know that your page is correct without reviewing it. High speed never comes until you acquire this confidence. The making of false strokes is a habit, and a habit that grows. The fault is acquired by forcing yourself beyond your ability—by trying to attain at a bound that which only comes from methodical practice. If you would learn to write rapidly, you must learn to write slowly; to strike the right key and in the right way and at the right time, and without the slightest hesitancy. "To reflect is to lose"; so, to be obliged to think of what you have done and of what you are doing at the same time will result in perplexity, nervousness and loss of control of yourself and the machine.

The process of acquiring speed is a slow one, so slow as to be almost imperceptible, but it is the only one that will bring success in the end.

Practice as much as possible from dictation. Such speed as I have acquired was attained in this manner. Have your reader so time the dictation as to keep always a few words in advance of you. The dictator can see just exactly where you are by observing when you strike punctuations; use the shift-key, or any other "landmark." Your reader should dictate two or three words

beyond the comma, then, when he observes you strike that key, start in again, and so on. By careful and constant practice in this way you will soon gain that confidence which is essential to success.

In copying from manuscript or shorthand notes, try to acquire the ability to write the last few words of a sentence while your eye is on your note-book, taking in a new sentence. This will render stops unnecessary. Perseverance and practice will enable you to do this so that you can copy an entire page without the slightest cessation in the operation of the machine.

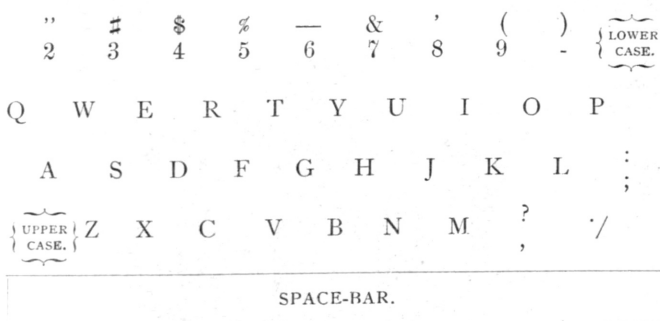


DIAGRAM OF KEY-BOARD OF REMINGTON MACHINE.

With regard to fingering: In my opinion it is best for an operator to adopt that method which comes most naturally. There are operators who cannot employ with any degree of comfort and accuracy more than one finger of each hand; the majority use two fingers; a large number use three, and a few of the experts utilize all four. There are few, however, who use the last mentioned method. The small finger, of course, lacks the strength of the others, and in the case of lady operators, the use of that finger is almost out of the question.

I advocate the use of as many fingers as the operator is able to employ with confidence, for the reason that it economizes energy. It may not give you greater speed than the one finger method in a short test of one minute or five minutes, but a full day's work is the only proper speed test, and the more fingers you use, the

nearer you will approach accomplishing the maximum quantity of work with the minimum effort.

MAE E. ORR.

[Miss Orr's skill in typewriting was acquired while she was proprietress of a copying office at 237 Broadway, New York city, and subsequently in the Equitable Building. Her work consisted of writing legal proceedings from dictation by court reporters. She is now employed in the New York office of Wyckoff, Seamans & Benedict, proprietors of the Remington Standard Typewriter. Miss Orr is so expert in typewriting that she dispenses with her shorthand, and takes dictation direct upon the machine.

Miss Orr and Mr. McGurrin have been the standard bearers of the "Remington" in all important speed contests in which that machine participated.—ED.]

THE "REMINGTON."

THE REMINGTON STANDARD TYPEWRITER.

The Remington Standard Typewriter of to-day is a growth rather than an invention. The essential features of the original machine—the first practical typewriter ever invented—still survive in the model of to-day. Combining the advantages of original ideas, put into practice in the simplest and most direct manner, with the experience gained throughout the years that it has been upon the market, it is not now surprising that the Remington is to be found everywhere that civilized man penetrates.

The manufacturers of the Remington have never been content to say: "It is good enough!" Every detail of design and manufacture has been a subject of the most careful study at the hands of trained experts. Thus the Remington has maintained its lead. It is to-day *the* writing-machine of the world. The growth of the business is something marvelous. Twenty years ago the typewriter was unknown in the business world,—to-day the Remington is in use everywhere, not alone in the commercial world, but for writing of every sort, legal, scientific, literary, medical and social; and it is rapidly finding uses undreamed of even by its original inventors. Now the ample resources of a large and admirably equipped plant can scarcely keep pace with the demand from this and other countries, for the Remington writes all the principal languages and is fitted to all requirements.

No detailed description of the Remington is necessary, as its general appearance is everywhere well-known. The essentials for a practical machine intended for constant daily work under the most arduous conditions have always been carefully studied in the design of the machine, and out of the many hundred inventions annually submitted to us, everything of real importance as an improvement is adopted only after it has proved its practical value during many months of careful experiment. The wisdom of this course finds its own justification in the reputation enjoyed by the Remington Standard Typewriter.

WYCKOFF, SEAMANS & BENEDICT.

HOW I OPERATE THE "SMITH-PREMIER."

BY

MISS EMMELINE S. OWEN.

"I USED to think typewriting was so easy, but I find it is not. And not the least important feature is good fingering." This was said to the writer by one of hundreds who are enticed to the art of typewriting by its seeming simplicity.

For typewriting *is* an art. "Not the least important feature is good fingering."

To attain the best uniform speed on any machine, my own experience has been that as many fingers should be used as can easily be trained to perform the work.

The constant employment of the two index fingers alone, even for average work, is a terrible physical and muscular strain. Try to run a scale of only one octave's length on a piano with any one finger; seek to gain speed and uniformity of action and sound, and you will find the nerve-force required very much in excess of what would be necessary were all the fingers used.

Yet I have seen phenomenal speed attained by the use of the first finger only. I have seen sixty-four words in twenty-one seconds, on the old phrase, "Now is the time," etc., and the one finger method employed entirely.

These phenomenal cases are rare. They cannot guarantee anything to a beginner about the choice of fingering.

Therefore it is more desirable to use all the fingers of each hand, confining the use of the "little finger" to the space bars, the choice of which is left to the student.

At first the comparative strength of the third and little fingers is small. But persistent use encourages them to strengthen till their usefulness cannot be lost sight of.

The "ease of manipulation" is better secured by the all finger method, to say nothing of the more graceful appearance of the operator's manual exercise.

Placing the hands over the straight keyboard of a Smith-Premier Typewriter, as one would place them in position for piano playing, the middle finger naturally holds the position for the higher bank of keys, and each finger intuitively seeks its own limits of operative space. Be natural in fingering and the result will be an easy grace.

Too little attention is paid to the pose of the operator at any machine. Sit high, have the arms free, and the elbows somewhat higher than the key-board if possible.

The ordinary tables for most machines are too high to accomplish this without the aid of an unusually high chair, which in turn robs one of the comfort of resting the feet on the floor. But the need for sensible position at a machine is a point that manufacturers of machines are awakening to, as evidenced by the present make of cabinets, where the platforms are placed lower than ever before.

Another point in favor of the all-finger method is that it enables the operator to use the knuckle action, which is less fatiguing than the wrist action essential to the use of one finger operation. And whatever aids the student to good results with least effort, either mental or manual, is going to redound to the credit not only of the operator, but to the lasting testimony of the machine which affords these aids.

It is unmistakably wise for the learner to value the importance of a few rules which will apply throughout the whole course of training in the use of the machine. Among the most necessary things to remember are the following:

1st: Always so divide the operation of each hand that the one does not encroach upon the area of the other. A few exceptions are permissible, as will be set forth hereafter.

2d: Accustom yourself to the use of the little finger at all times for the space. The choice of the right or left hand is left to the student. Either is correct.

3d: It will be seen that each half of the key-board includes six rows of keys in both directions. Use the third finger of each hand for the two outside rows on either side, the second finger for the two middle rows of each six, and the index finger for the inside rows.

"	Q	W	E	R	T	Y	U	I	O	P	#
&	A	S	D	F	G	H	J	K	L	:	$
2	Z	X	C	V	B	N	M	?	—	-	6
3	q	w	e	r	t	y	u	i	o	p	7
4	a	s	d	f	g	h	j	k	l	;	8
5	z	x	c	v	b	n	m	,	.	'	9
SPACE KEY.				/	(	)	½	SPACE KEY.			

PLAN OF THE SMITH PREMIER KEY-BOARD.

Sometimes the student will find that the repetition of a letter in a word necessitates the use of different fingering from that laid

down in the foregoing rule. To this we would say that as exceptions serve to prove a rule, we admit the philosophy of the argument. It does require peculiar fingering at times to offset the peculiar combinations of letters occasionally met with. And for the benefit of the learner, the following hints are thrown out.

The word "attention" affords a good illustration of this necessity. Its correct fingering would be the use of the right-hand index finger for the two successive "t's" and the left-hand index finger for the "t" following immediately upon the "n."

"Scarcely" will furnish another example. Operating the key-board along the lines of the rigid rule, "don't let one hand invade the territory of the other," "scarcely" would be operated by the left hand until the last two letters would be reached. This is unwise, for the secret of speed is the equalizing the use of both hands. Therefore divide the operation of the letters contained in the word as follows:—"s" left-hand, second finger; "c" right-hand, first finger; "a" left hand, third finger; "r" right-hand, first finger; "c" left-hand, first finger; "e" left-hand, second finger; "l" right-hand, second finger; and "y," right-hand, first finger. "We," "were," "as," "are," "add," "ace," "ax," "sad," "saw," "save," "was," and several other similar words, will come within the rule of confining the use of the left hand to the keys on that side of the dividing line of the key-board. This is because each of those words is a short one. Extend to longer words, such as "answer," "weather," "whether," "quote," "question," "quake," "beneath," etc., and the student realizes immediately the value of equalizing the labor of both hands.

The original classification of the key-board as it is to-day on most machines, was no accident. It is the development of much thought and mathematical analysis of the varied combinations of letters contained in the words of our language which occur most frequently.

We may not understand all we see, but science governs everything, and the arrangement of the letters of the alphabet as they are found on the typewriter key-board, with which so many hundreds are familiar, is done by wiser heads than ours, and for the best ultimate results. This granted, a careful examination of the key-board will prove that the letters most frequently coming together are those which are distributed over the key-board in

such a manner so as to *compel* the operation of both hands. Herein is wisdom. Music would not be music without the valuable aid of the bass harmonies, and the left hand, ordinarily supposed to be the weaker, performs the most essential function. So in typewriting, the science is not complete until each hand, each knuckle, each finger is made to take active part in the whole.

I would even go so far as to say, use the thumb on the four keys of the bottom row. Its use cannot hinder speed when once it is made to realize its own importance. If, as is admitted, the thumb is available for a space bar, why not for any key occupying the same position? However, the question of the use of the thumb is one which I would not insist upon, unless it commends itself to the individual operator.

It is a fallacy to suppose that the beginner can best attain a speed upon any machine by memorizing the position of each letter of the alphabet in consecutive order. It would be folly to waste time in this manner, because words do not consist of a sequence of letters of the alphabet, they are composed of classified letters. Therefore, one of the easiest methods of acquiring a knowledge of the position of the letters is to take a sentence, or brief letter, and write it slowly at first, and increase in speed as familiarity grows. A few words a day learned in this manner, goes farther towards memorizing the location of the letters than does any amount of word practice, without the formation of a sentence. Time was, when the beginner was made to practice for hours at a time upon simple words, syllables and combinations of letters. But inasmuch as we all want to see something for our pains, the more encouraging method of procedure is to start, at the commencement, upon a letter or paragraph comprising words frequently met with in ordinary correspondence. From the first the student is impressed with the fact that he his actually turning out something which all the world can understand, and which is not so monotonous as mere repetition of words and parts of words.

Above all things, my readers, aim at accuracy, and let speed, in the early stages of your practice, take care of itself. Unless you can guarantee absolutely perfect work, your speed, be it ever so phenomenal, will win you no commercial value. "Slow and steady wins the race." It is nice to write rapidly, and earn a record of speed which eclipses some one else, but what is that

record worth to you or your employer, if the pages have to be corrected and rewritten one by one, till both you and he are weary of such work?

A final word as to the use of the carriage-lever and the forward motion of the cylinder for viewing the work.

For the former, use the thumb of the right hand, pulling the carriage lever towards the right, and then drawing the carriage to the commencement of a new line. Pull the lever out as far as it will go before you attempt to return the carriage, and before releasing the lever, see that your carriage is where you wish to begin the next line. Don't touch the carriage lever *except with the thumb of the right hand.*

When drawing the platen forward to inspect the work, place the left hand thumb on the carriage, just in front of the release lever. Then hook the first finger of the same hand over the projecting rod on the left hand side of the platen, and gently draw the platen up the inclined track. To return it to its place for operating, catch the same portion of the rod between the thumb and first finger of the left hand and push the platen back. These may appear trivial matters, but they help to make capable operators.

Aim to be careful, capable, conscientious, and correct, and you will soon become an expert in the highest sense.

EMMELINE S. OWEN.

[Miss Owen, the expert of the "Smith-Premier," is employed in the New York office of that company. She has lately devoted but little time to practical operating, her present duties lying in other directions.—ED.]

THE SMITH-PREMIER TYPEWRITER

Is the strongest and most durable writing-machine ever manufactured.

It has perfect and permanent alignment.

It is the most silent.

It has no carriage to raise. The writing is brought forward immediately over its single scale, rendering corrections and complicated tabular work easy.

Its marginal device is superior to any.

All the keys lock when the end of the line is reached.

The cylinder can be removed at will.

It does the best manifold work.

All the types can be cleaned in ten seconds without soiling the hands.

Its action is lighter than any other typewriter.

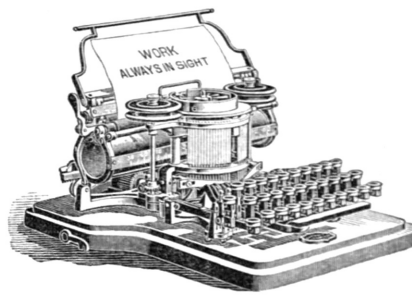
It has no shift key.

Its duplex ribbon movement causes the entire surface of the ribbon to be used.

It is the only type bar machine that has uniform leverage, the depression of all keys being alike.

Its mechanical construction is perfect and its speed unlimited.

THE SMITH-PREMIER TYPEWRITER CO.



HAMMOND UNIVERSAL KEY-BOARD.

HOW TO OPERATE THE "HAMMOND."

BY

ED. J. MANNING.

I SHALL confine my remarks to the operation of the "Ideal" Hammond, that being the form of key-board I have always used. The methods employed by Miss Orr and Mr. McGurrin on the "Remington" should apply, with few exceptions, to the operation of the "Universal" Hammond.

The highest speed results on the "Hammond" are in my opinion

attained by the three-finger method. The four-finger method may do very well for some, but I have never been able to advantageously employ it. Of course there are instances where the fourth finger might be used profitably, but not as a general rule.

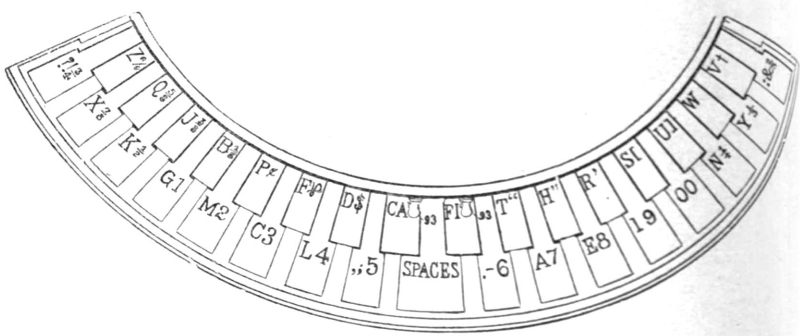
I never use the thumb for the space key or any other character. For spacing I use the first finger of either hand.

The dividing line between the work of the right hand and that of the left is the space bar; and the hands should never be crossed.

With regard to touch: It should be more of a pressure than a blow. The keys should be depressed, not rapped. In this respect the "Hammond" differs from type-bar machines, which require a sharp stroke. The difference is just the difference between the touch required on the piano and organ.

The work should be done by the fingers and not by the wrist. In rapid work I keep the wrist as rigid as possible, and never raise the fingers more than an inch over the keys.

I employ a gliding movement in writing the combinations "ta," "he," "ri," "so," and "un." It is not necessary to raise the fingers. Simply slide them from the upper row to the lower. Thus the characters are written almost simultaneously.



THE "HAMMOND" KEY-BOARD (IDEAL).

The key-board of the "Hammond" is so arranged that the left hand has only to perform about one-third of the amount of work which is allotted to the right. For this reason, I know some experts who are in the habit of turning the machine slightly to the

left on the table, thus bringing the keys most frequently used within easier reach than when the machine is set perfectly straight.

When writing a double character the finger should not be taken from the key. Keep the finger on the key while it rises up, then press again.

The shift key should be operated by the forefinger of either hand, depending upon which hand is required for the next movement. The hands should be used alternately. When writing an upper case character on the left side, use the right hand for the shift key, and *vice versa*, excepting when both sides of the keyboard are brought into play, as, for instance, in writing 1891. In this case I should operate the shift key with the right forefinger, and hold it there until all four characters are written, using the second and third fingers of the same hand for the 8 and 9.

My highest speed was reached when I learned to operate upon blank keys. I found that the characters on the keys were confusing when writing at a very rapid rate, so I effaced them. I found that I could write not only more speedily but more correctly without the characters. The operation became more purely mechanical, and my fingers found the right keys unconsciously. I soon found, also, that I could write without looking at the keyboard, which is of course a great advantage when copying is required.

I would advise all operators, whether copyists or dictation writers, to learn this method. It can be done gradually. Begin by covering up a character here and there, so that each alternate key is covered. Cover another from time to time until they are all concealed. The result will be worth one hundred times the trouble.

When it is desired to lock the "cap." or "fig." key, it should be done by the first and second fingers of the same hand, using the first finger to depress the key and the second finger to lock it, thus making practically one movement.

Considerable time is lost by the majority of operators while putting in the paper. It should be done from the right side [the carriage clasps being unfastened] and not from the top. Grasp the paper by the extreme lower ends, holding it between the thumb and forefinger, then tilt the left hand up to an angle of about 45°, and drop the paper in at the right hand opening.

Another common fault is to make separate movements for returning the carriage and throwing up the paper. Both should be done by one movement. Throw back the carriage by pressing on the line-feed-lever, which will also raise the paper.

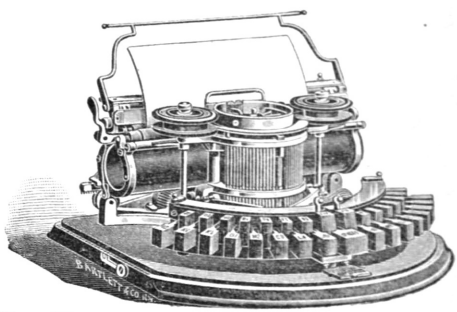
Notwithstanding instructions to the contrary, I find it necessary to oil certain parts of the machine when high speed is required, namely, the rolls on which the carriage runs, the bearings of the feed-rolls [so that the line-feed-lever will work easily] and the type-wheel bushings. A drop on each part is sufficient, and it need not be applied more than once a week.

The carriage tension should be increased when rapid writing is done.

In short, my advice is, keep cool, use six fingers, press, don't rap the keys; make the fingers do the work, not the wrist; glide from key to key; use blank keys; and practice, practice, *practice!*

ED. J. MANNING.

[Mr. Manning, the "Hammond" expert, is chief inspector of machines at the factory of that company in New York city. He represented the "Hammond" at the Paris Exposition, made a tour through the principal cities of England, and subsequently in America, giving exhibitions of his skill.—ED.]



THE "HAMMOND," (IDEAL) KEY BOARD.

AN AWARD BEYOND THE REACH OF COMPETITORS.

The Hammond examined by a body of Scientific and Expert Mechanical Engineers.

A GOLD MEDAL PRESENTED BY

THE FRANKLIN INSTITUTE

OF THE STATE OF PENNSYLVANIA.

The Committee on Science and the Arts find the Hammond deserving of the Highest Award in the gift of the Institute,

THE ELLIOTT CRESSON GOLD MEDAL.

From the report of the Committee we quote as follows:

"Celerity and certainty of operation, perfection of alignment and great durability in service, are meritorious features which the Hammond machine possesses in an eminent degree, and the Sub-Committee commend it as the BEST TYPEWRITING MACHINE that has come to their knowledge."

. . . The force of the impression is constantly the same, because it is always measured by the reaction of the same spring under the same tension. . . . Letters and printing characters fastened upon only two pieces of light material avoids the difficulty and inconvenience experienced with typewriter machines of the type-bar class when two keys are struck simultaneously. With the Hammond printing form there cannot be a collision between the types. . . . The location of the fulcrum of the levers of each series is varied, so that precisely the same force is used upon each key of the impression mechanism. The several parts of the Hammond machine are secured to a substantial metallic bed-plate, and are characterized by great compactness of construction. . . . Exact adjustment for position of each letter and character is so effectually enforced that the alignment and spacing of letters in this machine are practically perfect. The lightness of the working parts, the type forms being of small radius and light material, permits of a celerity of working impracticable in machines where gravitation chiefly must be depended upon to restore the letters or type to their normal position . . . The liberating mechanisms for moving the paper carriage and making the impression have all the celerity and certainty of action that can be desired, depending upon a spring-propelled wheel controlled by an escapement similar to the anchor escapement of a watch. . . . The Sub-Committee deem it proper to call attention to the fact that the principle of operation employed in this typewriter imposes no limitation upon the speed of the operator, a fact which the Sub-Committee have verified experimentally. So far as your Sub-Committee have been able to ascertain, the principle of selection employed in this machine is peculiar to it alone. Its general mechanical construction is excellent, the wearing surfaces are so extensive and well-fitted as to insure precision of action for a long time, and all of the parts are of such construction that they can readily be replaced. A font of letters may be removed from the machine, cleaned or replaced, or another font substituted, with the utmost facility." . . .

THE COMMITTEE ON SCIENCE AND THE ARTS

conclude their report, after a most exhaustive examination of all the leading typewriters, extending over a period of nearly one year, as follows:

"In conclusion the Committee believe that the invention of the impression and feeding mechanism, and especially of the unique principle of letter selection, as well as the perfection attained in the construction of this instrument, are deserving of the Highest Award in the gift of the Institute, and the grant of the ELLIOTT CRESSON GOLD MEDAL to James B. Hammond, the inventor, is accordingly recommended."

THE HAMMOND TYPEWRITER CO.

SPEED ON THE "CALIGRAPH."

BY

GEO. A. McBRIDE.

FOR the most part my speed came to me without any special effort with that object in view. It was not with the idea of writing so many words a minute that I worked hard on the "Caligraph," but rather that I might be able to hold the position which I was in. In this way I attained a more than ordinary speed before actually realizing what could be done on a machine. It

was only when speed tests were talked of first that timing was introduced so far as I am concerned, and it was only then that I began to really practice for speed.

To attain better results I decided that a systematic study of the key-board was necessary, a study which aimed at the cutting of corners, so to speak, and the writing of each word in the way most convenient. I carefully studied the construction of any word which seemed to me at all awkward to write in the light of their relation to the arrangement of the keys on the board. This required repeated trials of different modes of writing them, which I kept up until perfectly satisfied that the shortest plan had been firmly fixed in my mind. Then, with the mind so disciplined that the construction of one word flashed across it as easily as that of another, and with the fingers so drilled that they acted concurrently with the brain, it only needed constant practice to reach the highest water mark I ever attained. To do this, I found it necessary to practice steadily and hard, for after one passes a certain speed in typewriting as in everything else, it is no royal road he has to travel if he wishes to go up higher. To my mind, practice is the key to the whole thing—not jerky, irregular practice, but hard, daily drudgery. It never increased my speed a word a minute if I worked steadily a few days and then stopped for a week, but, instead, I found that it required almost perpetual motion in order to reach a satisfactory result. I had a dictator very often, and when that was the case we always timed each test, counted the words, etc., and the next attempt was an effort to beat the former. It seems to me of utmost importance that this should be done, as it gives an impetus to greater exertion; it gives one an idea of what he really can do (and, what is of equal importance, what he cannot do), and it matters not under what circumstances he is writing, he will always be able to make a pretty accurate guess as to how fast he has written. This latter fact seems trifling on its face, but any rapid operator will admit having been spurred on many times to faster work simply because he knew what speed he *was* writing at and what speed he *must* write at in order to reach some particular end.

I always aimed at keeping my hands as close to the board as possible, there being without a doubt an unnecessary waste of time and speed in raising the fingers in the air. I use the side of my

little finger of the right hand for spacing altogether, having found a greater degree of certainty in the stroke in doing so. I also found it more practicable to use but two fingers on each hand, as I contend that it is impossible to expect the same steadiness in the third and fourth fingers as in the first and second, and without steadiness, a typewriter operator lacks one of the most essential features connected with speed.

A word or two as to writing blindfold. It seems impossible to explain this something-of-a-curiosity in typewriting. Many have asked me how it can be done, but I have been unable to give an intelligible answer. However, from what thought I have given the subject, it seems clear to me that there is only one way of accomplishing it, and that is by first becoming acquainted with the position of the keys so thoroughly as to be able to write while the eyes are fixed on the manuscript and not on the board. After becoming proficient in this respect, it will not be a very difficult matter to write, with the eyes closed, some repeated sentence, and after that point is reached it only requires practice to overcome the difficulties experienced in taking direct dictation of new matter in this way. Mistakes will be frequent at first (they cannot possibly be avoided), but before long it will be found a very easy thing to do it accurately.

GEO. A. MCBRIDE.

[Mr. McBride holds a responsible position with the Continental Insurance Co., 102 Broadway, New York. His first public appearance as an expert was at the International Contest held in Toronto, in 1888. Subsequently, in company with Mr. Osborne, he was sent by the American Writing Machine Company on a tour throughout the United States, giving exhibitions on the "Caligraph."—ED.]

REMINGTON STANDARD TYPEWRITER No 2

HOW I OPERATE THE "REMINGTON."

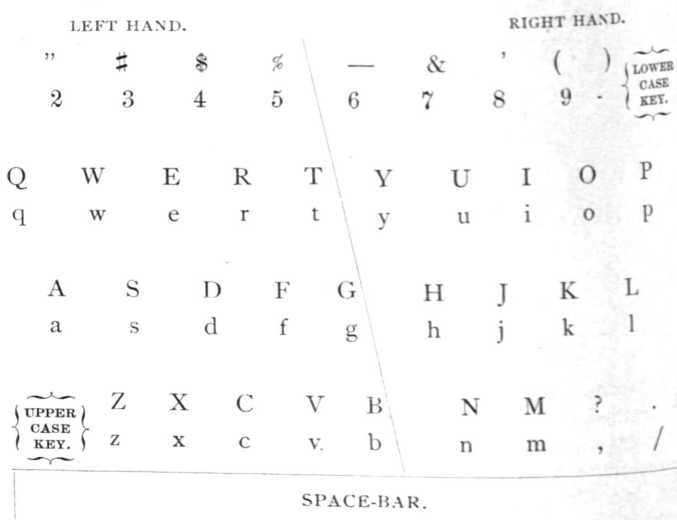
BY

FRANK E. McGURRIN.

IT became apparent to me some years ago that the ordinary method of transcribing upon the typewriter from shorthand notes was quite inadequate for my purpose, as I was required on several occasions to typewrite at night the entire notes taken that day. It occurred to me to thoroughly memorize the keyboard of the machine, so that I could copy without removing my

eye from the notes. In order to copy in this manner, with accuracy, I found it necessary to utilize all the fingers of each hand, and the thumb of the right hand for spacing. I allotted certain keys to each finger, and confined the fingers to such keys, except in instances such as referred to below. I use the little finger of the left hand to depress the shift key, and when I desire an upper case character I strike the shift key and the character key simultaneously. The usual custom is to hold down the shift key with the forefinger of the left hand, and strike the desired character key with one of the fingers of the right hand, regardless of the location of the character. This is a great waste of time. By my method you can write as rapidly on No. 2 machine as on No. 4 (the single case machine). By depressing the upper case key with the little finger, my other three fingers are available for striking the character keys on the left side of the key-board, and all upper case characters on that side of the key-board I make with practically one movement.

I divide the work of the two hands in the usual way, as per the following sketch:



Thus it will be seen that each hand has five diagonal rows to manipulate, and as there are only four fingers, the extra row must be divided between the first and second fingers of each hand.

In instances where the rule would require two adjacent keys to be struck consecutively by the same finger, I would make an exception, and use the next most convenient finger.

I am a firm believer in the all-finger method for all purposes. Only one of the foremost operators uses the single finger method, and the strain must be indeed severe. When the work is distributed among the eight fingers there is much less fatigue to each. One can write in that manner for hours at a time without distress, and it unquestionably is the only method by which a high rate of speed can be maintained in a long sitting. But the greatest advantage of all is that it enables the operator to write without looking at the key-board, and for that reason, if for no other, it should commend itself to all who are in the habit of copying from notes or manuscript, and the vast majority of my readers are of that class.

In operating without looking at the keys, my method is as follows: I spread the fingers over the key-board in the manner before indicated, and after striking the first character I do not remove my finger from the key, but allow it to rise up with the key, and I am thus enabled to judge the distance of the next character. I have learned the key-board so thoroughly, and the relative position of each character to the other, that if I get started on the right key I have not the slightest difficulty in finding its followers. For instance, supposing I am writing a sentence commencing with the word *rates*. After striking the r, I should hold my finger on that key until my little finger had found the a, hold that finger on the a until the forefinger found the t, and so on.

I give below a list of words illustrating my method of fingering, The list is the same as appeared in a former article of mine on this subject, but it will be none the worse for repetition.

4 12221 2 211	1 43412313	1 21233212231
Abridgment	Hazardous	Recollection
4 1313421	233212132	1 24 211 411
Abstract	Illegible	Repugnant

4 2241 1 2 2 211
Arrangement
4 21 1 21122211
Authenticity
1 4122 24121
Bankruptcy
1 23124412243
Biographical
1 212 3 1 33 2 2
Burdensome
2 233 413243
Collateral
2 141421322 3122
Characteristic
1 23334214 1 2141231
Cross-examination
1 2 1341412 31
Declaration
2 1 1 23242
Envelope
2 142122 21143
Experimental
2 31243122 1421
Extraordinary
1 2 1 4 1 2243
Financial
1 32121412
Fortunate
1 241321211
Fraternity
1 31324331
Generally
1 31211 2 211
Government
1 24 1211232
Grandchild
1 212131312
Heretofore

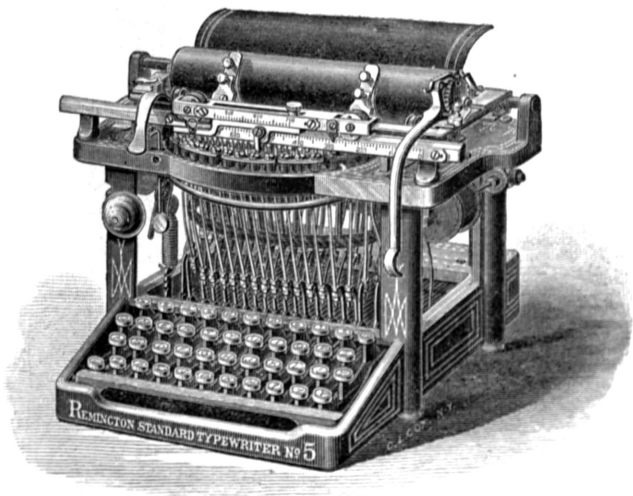
21 1 2 2 1211
Indemnity
21123212313
Irreligious
1 222123 131233
Judiciousness
2 1 3 333212
Knowledge
2 312121
Kindred
2 411212
Machine
1 231321212
Misfortune
1 121 1412
Mortgage
1 21321211
Negligent
1 31212141231
Notification
3 132141321
Obligatory
3 12321231
Objection
3 121 3 1232
Overwhelm
4 43321 121
Passenger
4 21212112411
Penitentiary
4 1 23231 1 3 1 2
Physiognomy
4 223123 14132
Questionable
4 24321214123 13
Qualifications
1 2144212 3412
Recapitulate

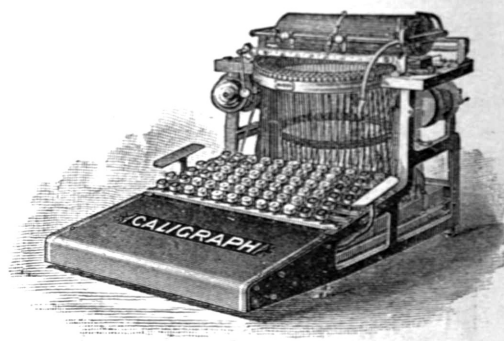
3 41422313 1233
Sagaciousness
3 1231 12121211
Strengthening
3 1432121243
Superficial
1 31213143
Technical
1 121121321 1
Thenceforth
1 23121 312
Testimony
1 441312241231
Transcription
2 1 131124222121
Uncontradicted
2 12 1 4321411
Unimportant
2 1 3233211
Unwilling
2 1 21321211
Uniformity
1 424121
Vacancy
1 4322211
Validity
3 4224111
Warranty
4 1 311213
Wrongful
1 23121 241
Yesterday
1 321111131233
Youthfulness
4 21341
Zigzag
4 223211
Zoology

FRANK E. MCGURRIN.

[Mr. McGurrin is an official stenographer employed in the courts of Salt Lake City, Utah. The wonderful skill he has acquired in the operation of the typewriter is more the result of circumstances and pure necessity than anything else. In one of his earlier appointments, he was required to furnish daily copy of the proceedings, and as there were no available expert operators in his vicinity to whom he could dictate, he was compelled to make his own copy. In order to turn out the work in the required time, a much higher rate of speed than the ordinary operator is capable of was necessary, and how he accomplished the task is told in the foregoing lines.

Mr. McGurrin has represented the Remington Co. in all important contests during the past three years.—Ed.]




CALIGRAPH

HOW TO ACQUIRE SPEED ON THE "CALIGRAPH."

BY

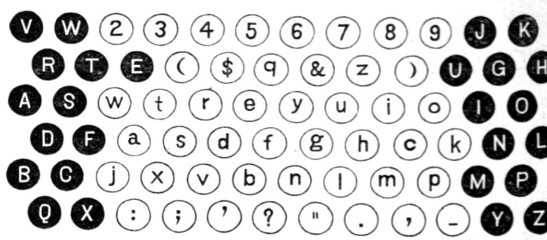
THOS. W. OSBORNE.

THERE are many books published on typewriting, laying down general rules for fingering, etc., which are excellent for the beginner. This article is not intended to cover such instruction, but simply to disclose the writer's methods and style of operating, which he has found quite successful.

In the first place, as far as possible, make both hands do an

equal amount of work. Do not favor one at the expense of the other. In order to accomplish this I divide the key-board into two sections, for the right and left hand respectively, the division line between the following characters: 5 and 6; q and &; e and y; f and g; b and n; ? and "; and as a rule confine the hands within these limits. By doing so the fingers of one hand will not clash with those of the other. There is, however, an exception to this rule. When the letter to be struck is situated immediately to the right of the characters &, y, g, n, ", and the preceding key has been struck by the right hand, strike that key with the forefinger of the left hand; and so with the left side of the key board, when the letter to be struck is situated immediately to the left of the characters q, e, f, b, and ?, and the preceding letter was struck with the left hand, strike that key with the forefinger of the right.

In other words, always endeavor to let one hand follow the other, and only when the keys are all confined to either the extreme right or left, do I allow the fingers of one hand to follow each other. I find it much easier and quicker to alternate the hands than the fingers. Not only that, but I obtain a more steady and uniform stroke. Never cross the hands, however. As I said before, the hands should be confined within the limits stated, and only in the cases mentioned should this rule be violated, and only then when it does not become necessary to cross the hands



THE "CALIGRAPH" KEY-BOARD.

or fingers. In other words, I do not arbitrarily divide the key-board, but give each hand the privilege of trespassing on the other's ground, providing that they do not cross each other in so doing.

Now, as to the motion of the hands and fingers. In operating the Caligraph, the stroke should be made entirely with the fingers, wrist steady, motion from right to left at the elbow. Do not make the stroke at the elbow or shoulder. I have seen these methods used, and they exhaust the operator. The finger movement is undoubtedly the best.

The question as to how many fingers should be used has been discussed time and time again. Some use one finger of each hand, others two, a few three, and some go so far as to use the little finger, or in other words four. I have tried all these different ways, and find I can get better results from the use of the first and second fingers of each hand.

The little finger should be used for spacing entirely, and nothing else. The third finger is weak, and in my experience much slower in its movements than either the first or second finger. I do not therefore advise its use. The motion of the first and second fingers is free and quick, and I think they are sufficient to do all the work required, and much more rapidly than with the use of the third. The third finger is difficult to control, and when writing at a rapid rate of speed, it is impossible to make a quick, strong, uniform stroke. The little finger is as bad, but can be used advantageously in spacing.

One of the secrets, I might say, of rapid typewriting, is to avoid all useless motion. By spacing with any other finger than the fourth, you lose just so much time as is consumed in traveling the distance between that finger and the fourth finger and back again. Not only that, but the fourth finger of the right hand is generally very close to the space key, and it requires little, if any, motion to strike it, and the right hand consequently is never off the key-board and always ready for work. Keep the hands as close to the key-board as possible and glide over the keys. By doing so you avoid all that lost motion caused by raising the arm at the elbow, which not only retards the speed, but wearies the operator.

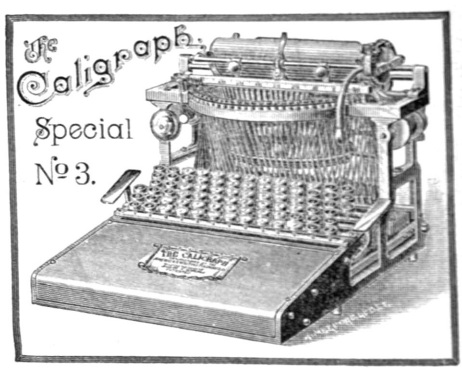
Before any very great speed combined with accuracy can be attained, the position of each key should be so located in the operator's mind as to make the manipulation entirely automatic, and then it only requires a good common school education in order to become a correct and rapid worker. Without the educational qualifica-

tions, however, an operator on any machine is absolutely useless.

I might say here that if many of the shorthand and typewriting schools in this city and elsewhere were more particular than they are on this very essential point, they would not only meet with better success, but confer an everlasting favor upon the profession. There are many business men who look upon a stenographer as the synonym for ignorance and stupidity, and consequently the average salary now paid a stenographer is from eight to ten dollars per week, more frequently the former, and a good stenographer could formerly demand from $20 to $30 per week; those who are "stenographers" in the true sense of the word, and not mere machines and blockheads, are made to suffer consequently. The schools are to blame for it, I think.

THOS. W. OSBORNE.

[When Mr. Osborne made his reputation as an expert operator, he was employed as assistant to the famous Law Reporter, Mr. A. P. Little, of Rochester. He is now official stenographer of the Eighth Judicial Court, New York city, in addition to which he conducts a general reporting business with office at 229 Broadway. Mr. Osborne and Mr. McBride represented the "Caligraph" in the International contest of 1888. Mr. Osborne also appeared at the Paris Exposition as representative of the American Writing Machine Company (proprietors of the "Caligraph"), in 1889.—ED.]



"THE CALIGRAPH."

Easiest, steadiest, and least key depression. Level keyboard. Separate key for each character. No "shift." Avoids injurious striking with ends of fingers, as in deep and hard touch machines. Prints on flat surface, instead of round. Equalized leverage from key to type, combining least wear and strain. Most perfect paper carriage, only seven ounce lifting weight. Moves steadily. No oscillation in rapid work.

Patent adjustable type-bars of uniform length, giving durability, manifolding power, and even impression of type. Writes on paper from one inch wide and upwards. Operated most rapidly, and with least fatigue and noise. Least complicated. Most easily portable. Malleable instead of cast-iron frame. Unsurpassed workmanship. Made in the most perfectly equipped factory in the world.

The greatest speed can be attained on our machine from the fact that it is the only double-case instrument of its class that produces each character at a single stroke, and that fully economizes time and labor. The operator is not obliged to make false strokes for capitals and punctuations. The keys are supported so that they do not warp out of position, and are far enough apart to prevent striking two keys at the same time. The distance of depression is but ⅜ of an inch. What could be more simple than one thing at a time, and how long shall we have to wait for more speed than a perfect character at a single stroke?

THE AMERICAN WRITING MACHINE CO.

HINTS FROM INVENTORS AND MANUFACTURERS.

J. F. McClain, Esq., New York City.

Dear Sir:

I have received your letter dated the 10th inst., requesting my statement as to which method of fingering a typewriter key-board I advocate, and I take pleasure in reply, in stating my preference for the three-finger method, and the use of the thumb of either hand for spacing.

The three-finger method utilizes the three strongest fingers of either hand, and enables the operator to equalize the force of depression much better than by the four-finger method. The one-finger and two-finger methods are objectionable, because they require too much elbow motion.

It is my opinion that the three-finger method is the most natural.

Very truly yours,

CHAS. SPIRO.

[Mr. Spiro is the inventor of the Bar-Lock Typewriter.—Ed.]

Mr. J. F. McClain, New York City, N. Y.

Dear Mr. McClain:

Replying to your inquiry regarding the best method of fingering for speed, I would say it is impossible to lay down any invariable rules which will apply with equal force to all machines. Much depends upon the size and form of key-board used. Machines that employ the shift-key can be operated comfortably by two or three fingers of each hand, but on the large key-boards, I should recommend the use of all four fingers.

[Signed.] BYRON A. BROOKS.

[Mr. Brooks is the inventor of the "shifting device" used on certain type-bar machines.—Ed.]

MR. J. F. MCCLAIN, NEW YORK CITY.

Dear Sir:

We recommend the use of three fingers of each hand for operating the character keys of the "Caligraph," and the fourth finger for the space bar. Two of the fastest experts on our machine, however, do not use the third finger at all. They space with the little finger, using only the first and second fingers, of each hand for the character keys. Very truly yours,

THE AMERICAN WRITING MACHINE CO.

JOHN F. MCCLAIN, NEW YORK CITY.

Dear Sir:

While a number of operators on the "Crandall" have attained high speed by using only one finger of each hand, a more satisfactorily average speed can be obtained by learning to use three or even four fingers of each hand in writing.

If the shift-key is used without the shift-lock, it is advisable to hold down the shift-key with the first finger of either hand and strike the character key with the third or fourth finger of the same hand, if the character key happens to be on the same side of the keyboard as the shift-key used.

While it is advisable as far as possible to divide the machine exactly at the space key and allot the work to the right to the right hand, and the keys on the left to the left hand, a considerable familiarity with the machine will sometimes enable operators to get better speed by running over the right hand to the left side, or the left hand to the right side, much as in crossing hands for piano work.

The fingers should rest easily on the keys, and each finger cover at will three or more keys without a movement of the wrist. The wrist may then be used to give strength to the blow or wider range as it may be required.

Some operators are faster in the use of the machine with the use of the shift-lever-catch; others keep the catch locked away from the lever entirely, but without any material difference in speed between the two. There is less danger, however, of damage to the type by using the shift catch and releasing it, although this method is somewhat liable to lead to annoying mistakes with those entirely unfamiliar with the use of the machine.

The space key by many operators is used with the thumb, but unless the prospective operator is unusually gifted in the length of this member it cannot be employed to advantage in this way with the Crandall.

THE CRANDALL MACHINE CO.

MR. JOHN F. MCCLAIN, NEW YORK CITY.

Dear Sir:

Replying to your inquiry as to the best finger method to produce speed on a typewriter:

The finger method does not depend so much on the number of fingers used on the "Densmore" as it does on the operator. Operators using but one finger of each hand have proved to be about as speedy as those using all of the fingers. With the large keyboard machines, however, it is more necessary for speed to use all of the fingers, than on the smaller keyboards, like the "Densmore," for the reason that there is so much surface on the keyboard to cover. Yours truly,

J. E. WYMAN, Pres. DENSMORE TYPEWRITER CO.

JOHN F. MCCLAIN, ESQ., NEW YORK CITY.

Dear Sir:

Replying to your inquiry regarding the operation of the Franklin Typewriter: We recommend the use of all four fingers of each hand. The touch of all the keys is absolutely uniform, so that the fourth finger can be used with as much facility as the other fingers.

The thumbs should be used for spacing.

The ordinary shift-key should be operated by the left hand (any finger), and the locking shift-key by the right hand (any finger).

Yours very truly,

FRANKLIN TYPEWRITER CO.

MY DEAR MR. MCCLAIN:

In response to your inquiry in regard to my views on fingering, I send you the following:

The typewriter has been in use now ten or fifteen years, and yet no complete system of fingering has been developed. The question is even discussed by those who are experienced as to whether the use of one finger, all of each hand, or three, is the most desirable. The consensus of opinion seems to be, generally, that three fingers are better than either five or one; in fact, the advocates of the use of all the fingers of the hand have thus far scarcely been heard from. Now the fingering of the piano-forte

has been investigated and the results determined confirmed by years of experience, but for the typewriter this work remains still to be done. The keyboard of the "Hammond," which most nearly approaches that of the piano-forte, renders the principles applicable to the piano more easy of application to that machine than to the others. But no one that we know of has as yet advocated the use of the thumb and little finger, although some most successful operators have undoubtedly utilized all of the ten digits of both hands in the most successful manner. That this is not only possible but highly desirable we can conceive to be a matter of easy demonstration upon the "Hammond." Let any one, patiently and perseveringly, undertake to finger the words "there" and "where" to begin with. To adopt the piano method of indication, let him try it, 1 2 x 2 x (the x representing the thumb and 1, 2, 3, etc., representing the fingers in succession). Try "where" in a similar manner, using 3 1 x 2 x. One cannot fail, by careful observation and a little practice, to discover that the thumb can be most successfully used in these combinations. We do not claim that every one can pass the thumb under the second finger for the purpose of reaching the letter "e," but let any one skilled in thumb exercises on the piano-forte try it, and he will be thoroughly convinced that this is the most convenient fingering that can be used for striking the "e." Take also the word "very," and print it 3 x 1 3. The convenience of the thumb for this purpose can be easily demonstrated.

Hitherto in typewriting schools it has been common to give sentences for practice comprising in a single sentence all the letters of the alphabet. This may be convenient for familiarizing learners with the positions of the various letters, but this, however, is a matter which is acquired so readily in regular work that it can be easily neglected, especially since it employs combinations and movements which are exceptional and only used in such combinations of letters as are devised by ingenious people for showing in how short a sentence all the letters of the alphabet can be used. The perfect system of fingering will be arrived at when about three hundred of the most common words in use in the language (which can be easily found in Graham's handbook, or any other handbook of stenography) are studied upon the keyboard patiently and with reference to finding the best fingering for each one of these words and that fingering practiced with the patience and perseverance employed by pianists, and then the most solid basis will be laid for success, that is, exact and at the same time rapid fingering. The use of the thumb will be acquired, in the first instance, as it is with pianists, but those who know how much insistence music teachers have to make, how many hours are spent in simple practice exercises, wherein the thumb is freely used in passing under the other fingers, to be ready to do its work, will perhaps realize that it is worth while to learn to finger the

typewriter properly. That the thumb is an exceedingly useful member and must not be despised by typewriters has been fully confirmed by our own experience and observation.

In regard to that other neglected member, the little finger, its weakness is pleaded as a reason for its neglect, especially on the outside keys, but this is precisely the reason why it should be cultivated and acquire strength for use, as it increases the capacity of the operator to a great extent and adds to his ability the difference between four and five fingers, or 25 per cent.

J. B. HAMMOND.

MR. J. F. MCCLAIN, NEW YORK CITY, N. Y.

Dear Sir:

Referring to your inquiry regarding method of fingering for the "National" typewriter, we would say that in view of the fact that the key-board of the "National" is practically the same as that of the "Remington," the instructions contained in the articles of Miss Orr and Mr. McGurrin should apply with equal force to the "National."

Yours very truly,
NATIONAL TYPEWRITER CO.

MR. JNO. F. MCCLAIN, NEW YORK CITY.

Dear Sir:

Referring to your inquiry as to our information regarding the best method of fingering, we would say that it depends, in our judgment, much upon the style of keyboard used. In operating a machine having a large keyboard with many keys, the greatest speed can undoubtedly be obtained by using three or four fingers of each hand; but with a compact keyboard, like that of the "Remington," it does not seem to make much difference whether few fingers or many are used so long as the operator takes pains to learn any one of the systems thoroughly. We do not depreciate the value of the three finger method or the four finger method, when we state that astonishing results have been obtained by the use of two fingers only, as shown by the experience of some of the very fastest of operators.

Yours very truly,
WYCKOFF, SEAMANS & BENEDICT.

JOHN F. MCCLAIN, ESQ., NEW YORK CITY.

Dear Sir:

In reply to your inquiry as to the best method of fingering upon the Smith-Premier Typewriter, we advocate the use of three fingers of each hand, using the little finger for spacing. We have a great many rapid operators upon our machine who use the four finger method, but a large majority only make use of the little finger for spacing. We are Yours very truly,

THE SMITH-PREMIER TYPEWRITER CO.

NEW YORK, NOVEMBER 30, 1891.

MR. J. F. MCCLAIN, CITY.

Dear Mr. McClain:

Replying to your inquiry regarding what I consider to be the best method of operating the "Yost" typewriter, I have the following suggestions to offer:

The work should be equally divided between the two hands, using the fingers of the right hand for the characters on that side of the keyboard, and the left hand fingers for the characters on the left side. The hands should never be crossed, but, as it is very desirable that the hands should work alternately, there are instances where the right hand should be allowed to slightly invade the territory of the left, and *vice versa*.

With regard to fingering: the majority of operators use only two fingers of each hand, but those who possess the necessary suppleness in the third and fourth fingers should employ them. The use of all four fingers economizes energy, and is conducive to speed.

Very truly yours,

G. W. N. YOST.

KEY-BOARDS.

2	Q	W	E	R	T	Y	U	I	O	P	6
3	A	S	D	F	G	H	J	K	L	7	8
4	5	Z	X	C	V	B	N	M	-	$	9
&	q	w	e	r	t	y	u	i	o	p	"
()	:	a	s	d	f	g	h	j	k	l	;
/	'	z	x	c	v	b	n	m	?	,	.

DIAGRAM OF KEY-BOARD OF BAR-LOCK MACHINE.

DIAGRAM OF KEY-BOARD OF CALIGRAPH MACHINE.

DIAGRAM OF KEY-BOARD OF CRANDALL MACHINE.

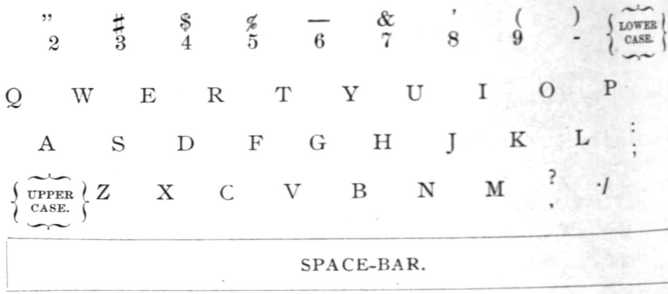


Diagram of Key-Board of Densmore Machine.

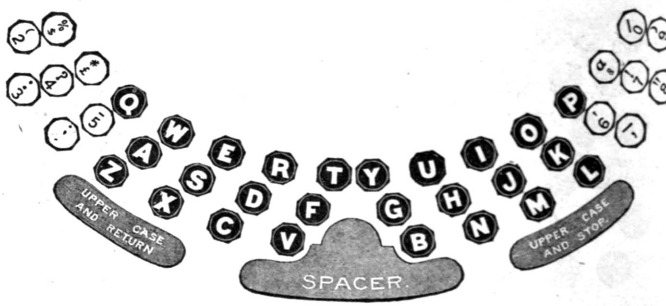


Diagram of Key-Board of Franklin Machine.

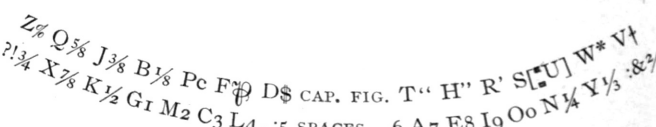


Diagram of Key-Board of Hammond (Ideal) Machine.

	Q1	W2	E3	R4	T5	Y6	U7	I8	O9	P0
FIG.	A"	S#	D$	F%	G	H&	J'	K(	L)	;:=
CAP.	Z@	X₽	C+	V£	B¢	N*	M§	,?°	.	-!/

DIAGRAM OF KEY-BOARD OF THE UNIVERSAL HAMMOND MACHINE.

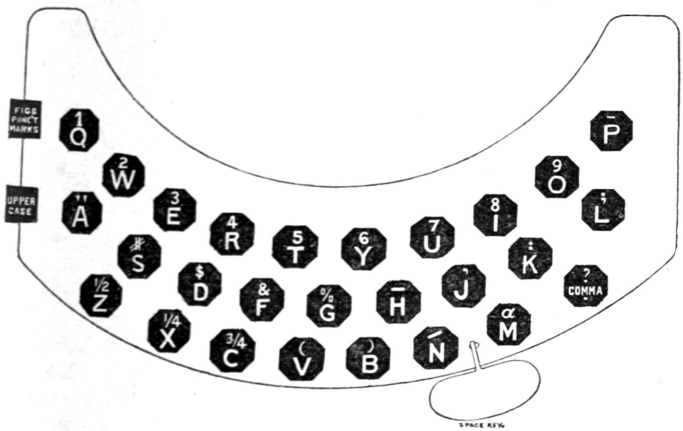


DIAGRAM OF KEY-BOARD OF THE NATIONAL MACHINE.

	LEFT HAND.							RIGHT HAND.		
	"	#	$	%	—	&	'	(	)	LOWER CASE KEY.
	2	3	4	5	6	7	8	9	-	
	Q	W	E	R	T	Y	U	I	O	P
	q	w	e	r	t	y	u	i	o	p
	A	S	D	F	G	H	J	K	L	:
	a	s	d	f	g	h	j	k	l	;
UPPER CASE KEY.	Z	X	C	V	B	N	M	?	.	
	z	z	c	v	b	n	m	,	/	

SPACE-BAR.

DIAGRAM OF KEY-BOARD OF REMINGTON MACHINE.

"	Q	W	E	R	T	Y	U	I	O	P	#
&	A	S	D	F	G	H	J	K	L	:	$
2	Z	X	C	V	B	N	M	?	—	-	6
3	q	w	e	r	t	y	u	i	o	p	7
4	a	s	d	f	g	h	j	k	l	;	8
5	z	x	c	v	b	n	m	,	.	'	9
SPACE KEY.				/	(	)	%	SPACE KEY.			

DIAGRAM OF KEY-BOARD OF THE SMITH-PREMIER MACHINE.

	(	)	/	=			–	!	:	"
	1	2	3	4	5	6	7	8	9	$
&	W	T	E	R	Y	U	I	O	?	
Z	A	5	D	F	G	H	C	K	'	
Q	X	V	B	N	L	M	P	J	%	
w	t	e	r	y	u	i	o	;	-	
z	a	s	d	f	g	h	c	k	.	
q	x	v	b	n	l	m	p	j	,	

DIAGRAM OF KEY-BOARD OF YOST MACHINE.

EDITOR'S HINTS.

"LITTLE THINGS."

THE majority of operators underestimate the time lost by the countless little delays occasioned by false strokes on the typewriter (necessitating corrections), carelessly written, and consequently undecipherable shorthand notes, inability to "carry in the head" more than three or four words at a time while transcribing, the bad habit of repeatedly lifting the carriage to examine the work, etc., etc. These seeming little things are what retard speed. You may be able to write shorthand as rapidly as the other stenographer, and take dictation direct on the machine quite as speedily, but if in transcribing from notes he can turn out about twice as much work per day as you can perform, this is the reason. These little delays of a few seconds or a minute at a time, soon run into hours. The operator who can maintain a speed of fifty words per minute, with accuracy, in transcription, will accomplish much more in a day than an erratic seventy-word per minute man. 'Tis the steady and sure pace that tells in the end.

In the first place, avoid carelessness in your shorthand notes. Then try to learn to write without looking at the keys of the typewriter, so that your eye may rest constantly on your shorthand notes. If you find you cannot acquire this skill, learn to take in a large eyeful of notes at a time. Practice will enable you to remember an entire paragraph. If you cannot take in a whole paragraph, take in as much as you can, gradually increasing your capacity, and strive to acquire confidence in yourself and the correctness of your work, so that it will not be necessary to lift the carriage every few seconds to make sure.

AN EXCELLENT FINGERING EXERCISE.

The sentence "pack my box with five dozen liquor jugs," is about as old as the typewriter itself, but my readers will find it to be excellent material for the practice of such method of fingering as the foregoing pages may have induced them to adopt. As will be observed, it includes every letter in the alphabet. Practice on this sentence will not necessarily increase your speed; it is simply an exercise to develop suppleness in such fingers as you conclude to utilize. One of its advantages is that it gives each finger an almost equal amount of work.

To illustrate: supposing the three-finger method to be adopted, the fingering for the several machines would be as follows:

HAMMOND (Universal), BAR-LOCK, SMITH-PREMIER, REMINGTON, DENSMORE AND NATIONAL.

"1" over a figure indicates the use of the left hand.
"r" " " " " " right "
"t" " " " " " thumb.

	1						
3322	21	133	3211	1212	23321	323122	2113
pack	my	box	with	five	dozen	liquor	jugs.

HAMMOND (Ideal).

			1				
2123	23	233	3111	1231	13313	123321	3332
pack	my	box	with	five	dozen	liquor	jugs.

CALIGRAPH.

	1			r			
3323	21	132	3221	1211	13211	121131	3212
pack	my	box	with	five	dozen	liquor	jugs.

YOST.

					r		1
2323	11	123	3121	1121	12321	123121	3112
pack	my	box	with	five	dozen	liquor	jugs.

CRANDALL.

3223	13	323	2112	1132	32322	113223	3232
pack	my	box	with	five	dozen	liquor	jugs.

HAMMOND (Ideal).

USING ALL FINGERS AND THUMBS.

			1				
2tt4	24	234	3t11	1t4t	134t3	tt33t1	3332
pack	my	box	with	five	dozen	liquor	jugs.

FRANKLIN.

	1						1
1212	21	122	2211	1212	12211	213121	2112
pack	my	box	with	five	dozen	liquor	jugs.

Another Good Fingering Exercise.

The following, especially for beginners, will prove a valuable method of acquiring facility in the operation of the machine: *simply practice writing the word-signs of your system of shorthand.* It is a well known fact that certain words of frequent occurrence make up about two-thirds of our language. The list numbers about five hundred words. In all leading systems of shorthand, the majority of these are represented by word-signs.

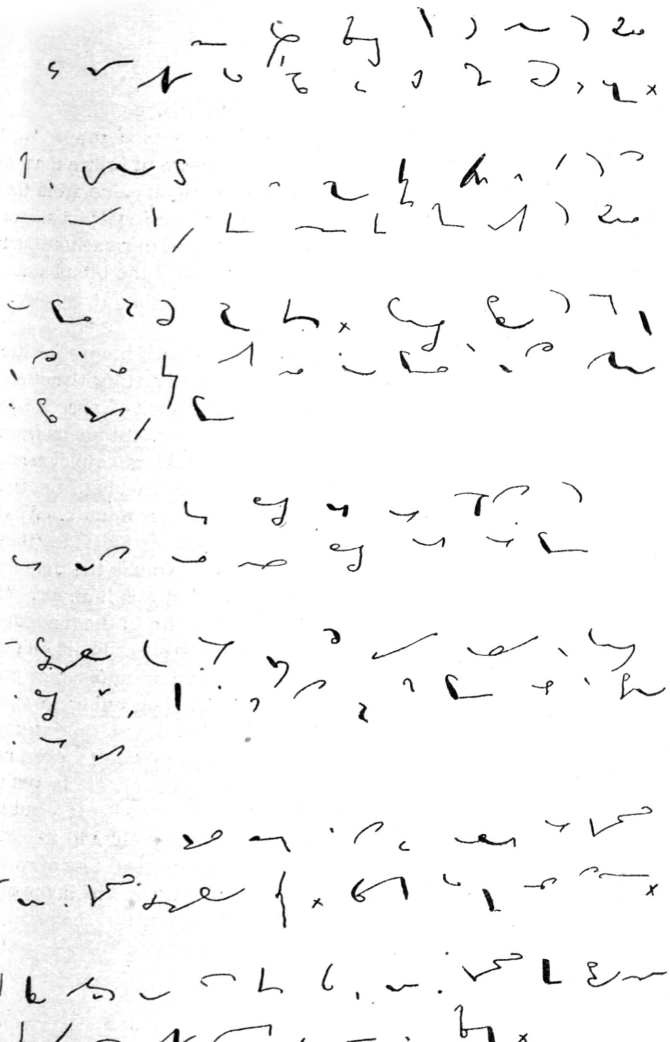
To Facilitate Transcription of Shorthand Notes.

You can facilitate transcription by so writing your shorthand notes that the eye will readily find the place, when turned from the machine to the note-book. Try the following plan: when you have determined just about how much your mind can carry at each "take," make it a practice to write your shorthand notes in blocks of that size, whatever it may be. For instance, supposing your capacity to be two lines of notes at a time, write the notes in blocks of two lines, leaving a space between each block.

If a sentence ended in the middle of a line, or near the end of a line, commence the next sentence in a new block; and for the same reason, if only two or three words were necessary to finish a sentence, add a third line to that particular block, instead of starting a new one.

Always skip a line when commencing a new paragraph, and indent the paragraph the same way as in typewriting. This will be found to be an excellent "landmark." It doesn't require any more time than to indicate the new paragraph by a special mark, and it is much more readily located when you come to transcribe.

These points are illustrated on the following page.



MEMORIZED SENTENCES.

The "memorized sentence" test has done more to injure than to help typewriting. Such a test is of no practical value from the operator's standpoint. The only possible excuse for its existence is, that it may make a better test of the capacity of the machine than the writing of new matter. But the writer takes the broad stand that all of the leading machines are fast enough. It is more a question of operators than of machines.

The evils resulting from the memorized sentence innovation are felt on every hand. It has had the effect of diverting the attention of the student from the established methods of practice to seek high-sounding records, which mean nothing. Students fresh from many of the shorthand schools when seeking employment, will represent their typewriter speed at figures varying from one hundred to one hundred and twenty-five words per minute. What nonsense! Come to inquire into particulars, you find that they refer to some memorized sentence, such as "Now is the time for all good men to come to the aid of the party," or "is it an ox?" or some such collection of short words. But dictate to them a letter containing one hundred words, set them to transcribe it on the typewriter, and if they acccomplish it in five minutes, they are doing well. The whole thing is wrong from beginning to end, and should be discountenanced by all shorthand and typewriting teachers, and all others who have it in their power to exert an influence. The only use to which these sentences should be put is for fingering exercises. Don't use them for speed. If you use them for that purpose you will only deceive yourself and subject yourself to humiliation when it comes to a practical test of your ability. Your "typewriter speed" is *not* the rate at which you can write words of one syllable over and over again, but the pace at which you can write *anything that comes along.*

THE IMPORTANCE OF TYPEWRITING.

As a rule, amanuenses are sufficiently skillful in shorthand, so far as speed is concerned. If they don't possess sufficient shorthand speed, they are forced to acquire it in order to retain their positions. But the vast majority are very slow in transcribing, either from lack of method, or some other fault. They should realize that it is the total amount of work turned out in a day that counts, and not celerity in but one detail. The shorthand notes are only incidental—an important incidental, of course—but it is the finished letter or other document that counts. It is the final result that your employer is interested in, and your value to him will depend, not upon your ability to write two hundred words per minute in shorthand, or to typewrite "now is the time for all good men to come to the aid of the party," at the rate of one hundred and fifty words per minute. These things don't interest him at all. What he desires is an absolutely correct transcript of his dictation placed upon his desk at the earliest possible moment.

The value of skill in typewriting is not properly appreciated by the amanuenses of to-day, and that is why we have so few experts. Our stenographers have attained a much higher development in the shorthand branch of their art than in typewriting. After a years' practical experience, they are able to take dictation as rapidly as the average man composes, but not one in a hundred *begins* to exhaust the possibilities of his typewriter. I think all are willing enough, but they don't know how. Hence this volume.

The hints herein contained, coming as they do from the persons who have proved themselves to be the most skillful operators in the world, should certainly bear fruit, and it is to be hoped that as a result we shall soon see a marked improvement in this much neglected department of the art.

A PRACTICAL TEST.

Those who desire to ascertain how they compare with the foremost operators, will find below an extract from actual court proceedings, containing five hundred and fifty-four words. Any operator who can, at the first attempt, typewrite this selection in five minutes (either by copying or from dictation), deserves to be classed with the experts whose names appear on the title page. It *has* been done. To state *by whom* and upon *which machine*, would defeat one of the aims of the book—to avoid discrimination:

Q. What was your business in January of this year?

A. I was taking care of the sick.

Q. Now, will you go back to about the time of the alleged injury, about the 9th of January, and describe to the jury so that they will understand you plainly, what took place: describe where you were at the time and all the facts connected with your injury.

A. I was taking care of a woman that was sick; I went home every night, and I would get up in the morning very early and get down there by 6 o'clock, wait upon her and take care of her during the day, and then my daughter that is at work here in town would call for me and we would go home together. I worked that way through the holidays. The sick woman got a little better and then she was taken down again, and then I went again to take care of her, and I could walk without a cane; I was not lame at all, but we were going home that night, and I said to her: I guess we will go up on this side, as the barn shades Sycamore street on the other side, and the sidewalk is not very good there, as I live on the other side of Sycamore street, and in the day time generally went up that way, but I knew the sidewalk was bad on the side next to the barn; therefore I said, we will turn up and go up this side, and at the intersection of Sycamore and Grand River the sidewalk was broke and the stringers or beams, whatever you call them, next to the fence, were settled down. That seemed to raise the other corner, and not knowing it I caught my foot under there, and in stepping forward on to the next step there seemed to be a plank in there that was separated right to the end, was sunk down below the stringer or below the other

part of the plank and therefore my foot settled in there and I could not catch myself at all, and I came down very forcibly and it was some minutes before I could get up. I don't know as I could get up at all if my daughter had not been there; she tried to help me up two or three times. I said, Don't; I can't get up now. I looked around to see if there was anybody and called for assistance. There didn't seem to be anybody just then. It was a very cold night and about eight o'clock in the evening. It was somewhere about the 9th of January. I don't remember exactly the date.

Q. Your daughter helped you home?

A. My daughter helped me up at least, and I tried to step, but I said, I can't step, and she kind of turned me around so I could lean against the fence, and I leaned there awhile.

Q. Now, wasn't it the same foot that was caught into the hole that stepped into the break?

A. No, sir; the other foot.

Q. You caught one foot under the plank, sought to catch yourself with the other foot, and that went into the hole?

A. Yes, sir; I looked around———"

Duplication of Typewriting.

As an assistant or auxiliary to the typewriter an efficient duplicator is of very great importance. A few years ago a business man wishing to send out a hundred circulars would instruct his operator to write a letter one hundred times or possibly to use carbon paper and write it fifty times. This, while good practice for the operator, consumed valuable time, and to-day no progressive business man would think of wasting time by issuing circulars in this way.

While the carbon process answers its purpose very well indeed for a small number, it is not at all satisfactory where a large number of copies are required; and numerous attempts have been made to supply the demand for an efficient duplicating process which would enable an operator to produce say from fifty to a thousand duplicates from one original writing.

Within the last two years the process known as the "stencil" process has come into very general use, and as it has proven such an aid to those who have adopted it, a few words descriptive of it may be of interest to many readers of this work.

A specially prepared stencil sheet is placed into the carriage of the typewriter, the ribbon removed and the keys operated with ordinary touch. The bare types striking on the surface of the sensitive paper breaks the surface of same, and a stencil is thus produced. This is then placed in a printing frame and an inked roller passed over it, which forces the ink through the stencil on to paper previously placed under the same. An exact fac-simile copy is thus obtained which can hardly be recognized from an original written in the ordinary way; and a practically unlimited number of copies can be obtained.

For issuing circulars, market reports, price lists in large numbers, it not only saves valuable time, but adds greatly to the typewriter's efficiency, as work is possible with the aid of this process which is impossible without it.

A. D. Klaber.

THE

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2,000 COPIES FROM ONE ORIGINAL, WRITTEN WITH ORDINARY TYPEWRITER OR WITH PEN

SIMPLE, RELIABLE, ECONOMICAL. RAPID, DURABLE, CLEAN.

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Send for Circulars, Specimens of Work and Testimonials.

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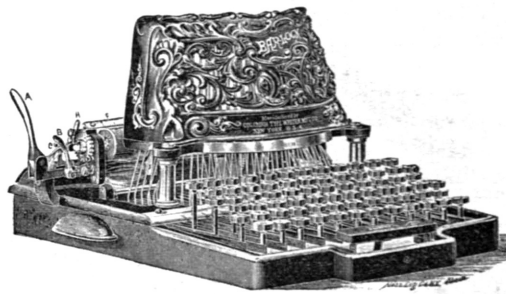
BAR-LOCK TYPEWRITER.

THE MODERN WRITING MACHINE.



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Automatic Ribbon Feed Reverse.
Unlimited Speed. Powerful Manifolder.
Light Running. Durable.
Type Cleaned in Five Seconds.

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The "DENSMORE,"

The Greatest of all Typewriters,

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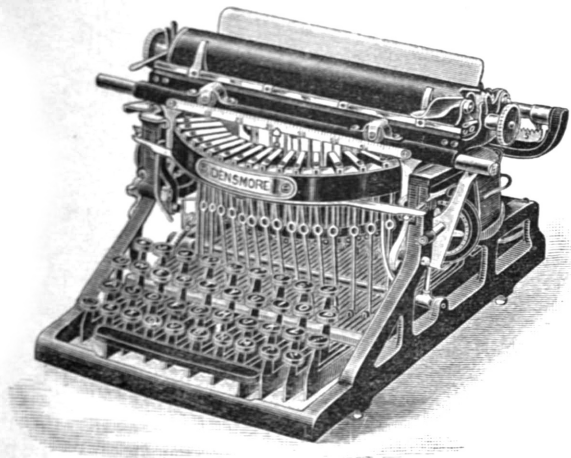
MANY IMPROVEMENTS. **HIGHEST STANDARD**



Invented, owned and controlled by men having had fifteen years' experience on type bar machines. SIMPLICITY, STRENGTH, DURABILITY, HIGH SPEED, EASY ACTION, PERMANENT ALIGNMENT. Most convenient. Two interchangeable carriages. Steel throughout.

STANDARD KEY-BOARD, with shift carriage for capitals. Call or send for catalogues.

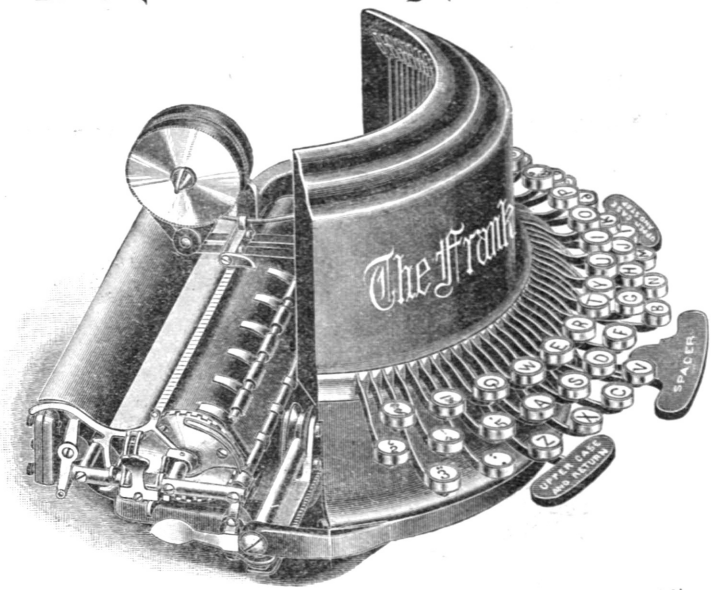
We will appoint a reliable dealer in all cities as soon as possible, and in the meantime will ship machines on approval to parties having a good commercial rating.

"A perfect machine. Am delighted with it. A pleasure to run it."
CHARLES D. KELLY,
Stenographer, West Shore R. R., New York.

DENSMORE TYPEWRITER CO.,

202 Broadway, New York.

The Franklin Typewriter.



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THE FRANKLIN combines—simplicity, durability, speed and economy.

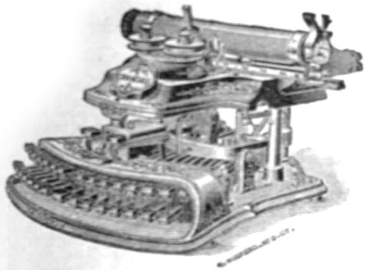
Perfect alignment is assured by guides at end of type-bar. Universal Key-board. Forty keys and eighty characters.

Carriage locks at end of line. Corrections made without use of scale. Direct connection of Type-bar with Key-lever. Writing always in sight to the last letter. Type cleaned in five seconds.

PRICE, $60.00.

FRANKLIN TYPEWRITER SUPPLY CO.

No. 325 Broadway, New York City.



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A MODEL OF ECONOMY,
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AT

Fifty Dollars.

This is a strictly first-class two-handed Typewriter, inferior to none in utility, range of work, speed and convenience, and has the following points to distinguish it from others:

1.—Work always in sight.

2.—Instantly changeable TYPE; eight styles in English.

3.—LETTERS cannot get out of "alignment."

4.—One-half the price usually paid for any article that will do anything like the same work.

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National Typewriter

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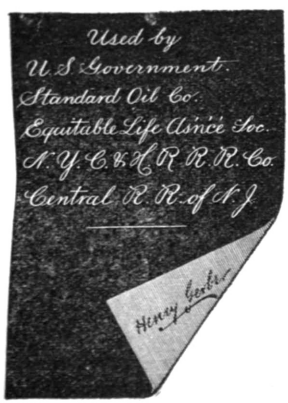

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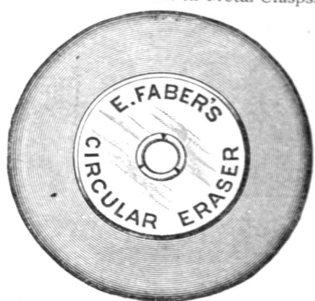

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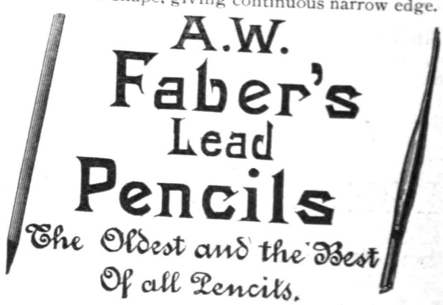

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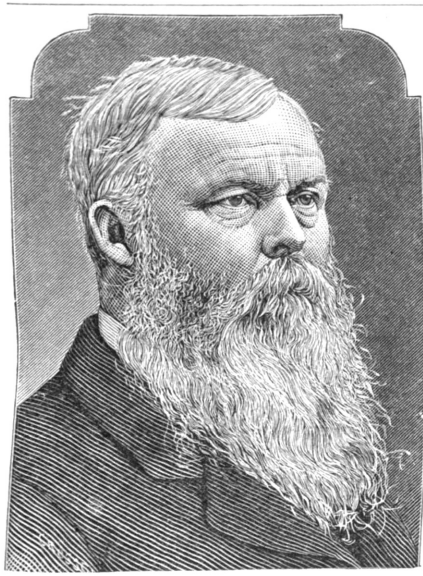

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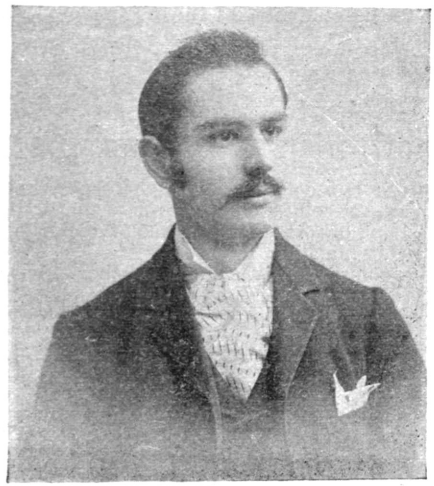

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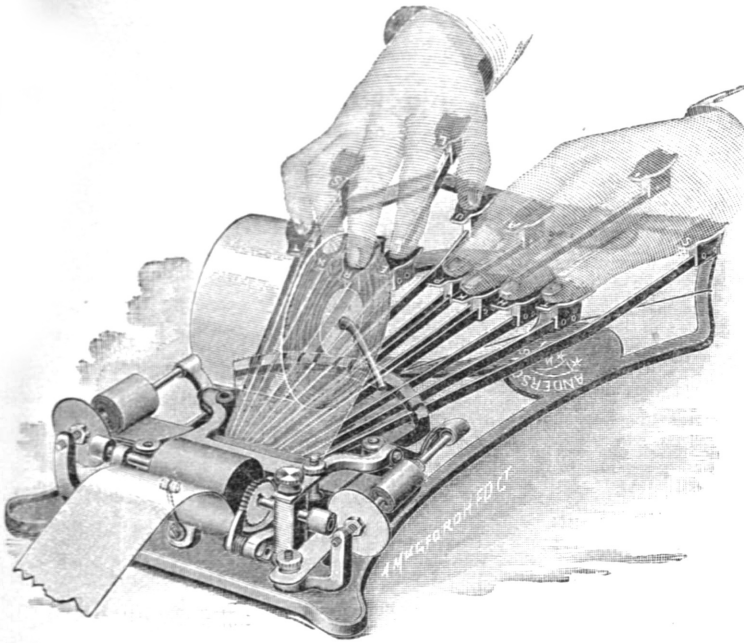

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